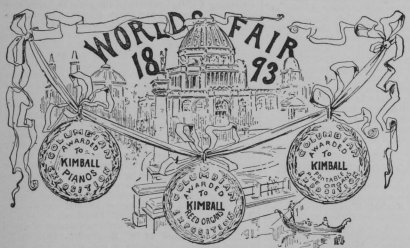
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FAMOUS SONGS AND THOSE WHO MADE THEM.

One of the most extensive and diversified collections of vocal music ever published is "Famous Songs and those who made them," from the press of the Bryan Publishing Co., New York. The work embraces five hundred songs, ballads, duets, trios, quartetts and choruses, and has three hundred illustrations and portraits, as well as original compositions by American writers. The work is edited by Helen Kendrick Johnson and Frederick Dean, and numbers among its special contributors Reginald De Koven, Walter Damrosch and Gerrit Smith.

The original songs will number about sixty, of which the musical settings will be by the best known American composers and the words by the most prominent living poets of this country. A feature of the work will be the complete biographical sketches of the great song writers that will accompany their songs. Throughout the work will be interspersed portraits of the song writers and reproductions of great paintings having special reference to the songs with which they are placed in connection. Altogether, the pictures will number nearly four hundred, and will be the finest specimens of modern half-tone and wood engravings.

A special feature of "Famous Songs" is the printing of most of the poems separately at the close of the music. This enables them to be easily read by those who are attracted by their poetic beauty and merit, and give a collection of nearly five hundred poetical masterpieces.

The majority of the songs in this collection are of a popular and attractive character, and are not above the musical capacity of the average singer, while a fair proportion of the collection consists of what may be considered classical songs. This makes "Famous Songs" desirable and valuable in the homes of the highest musical culture. It also makes the collection attractive to the average singer who wishes to enlarge or perfect his musical culture, and embraces the choicest duets, trios, quartetts, choruses, college songs, negro melodies, and songs specially adapted for children.

While most of the songs selected are given in the key adapted to the use of the average singer, it contains, as well, songs for all voices from the highest soprano to the lowest basso.

"Famous Songs" may justly be regarded as a complete library of vocal music for the home. The selections have been made with the greatest care, so as to unite excellence, variety, and power to please. No song has been admitted merely because it is new, nor rejected simply because it is old. None of the usual classifications have been adopted in preparing "Famous Songs," but most of the selections could be classified under the following general divisions: Songs of home, songs of reminiscence, songs of the sea, songs of nature, songs of sentiment, songs of happy love, humorous songs, convivial songs, martial and patriotic songs, political songs, college songs, dialect songs, and the great national airs like the "Marseillaise" and the "Watch on the Rhine." In this remarkably full and varied collection of vocal music the needs of childhood have not been overlooked. The vigorous hopefulness and enthusiasm of early life find fitting musical expression. Memories that cluster around old age are brightened by songs that never grow old—songs that never die. The mother will find her sweetest lullabies. Even the smoker and the fisherman and the "mountain climber" will find his favorite songs, and others that are worthy of becoming favorites. This general summary gives but an incomplete idea of the great variety of vocal masterpieces contained in "Famous Songs and Those Who Made Them."

"Famous Songs" will be published in thirty parts at fifty cents a part, and will be issued at the rate of two parts a month. It will be sold exclusively by subscription.

The Western Agent for this work is F. P. Kaiser, Art Publisher, N. W. cor. Broadway and Locust st., St. Louis, Mo.

A writer in *La Figaro* tells an interesting little story of the late M. Ambroise Thomas and his great opera, "Hamlet." The composer was one day (October, 1867) walking down the Rue Vivienne when he was hailed by a music publisher, M. Heugel, as he was passing his shop door.

"Anything new?" cried M. Heugel.

"I have just finished a big work," said M. Thomas. "Let me see it."

Ambroise Thomas, who had a prodigious memory, entered the shop, and, sitting down at the piano, played for two hours without interruption what he called his "Grande Machine." It was the score of "Hamlet," at which he had been laboring for eight years. Heugel could not conceal his enthusiasm.

"Is it for the Opera, and immediately?" he asked.

"No, no," replied Thomas; "let me have an Ophelia first, and then we shall see about it." He had scarcely spoken when a fair-haired girl pushed her head in at the half-open door, and cried "Bonjour!"

"Nilsson!" cried Heugel; "here she is, your Ophelia." Madame Nilsson, then in all the glory of her young fame, was at that time singing at the Theatre Lyrique. Perrin, who was the director of the opera, engaged her. Faure was selected to play Hamlet. The opera was put in rehearsal, and was produced with extraordinary success.

Verdi has deposited in a Milan bank the first of three installments of eighty thousand dollars each, to be used in the erection of a home for aged musicians and dramatic authors. The architect selected by Verdi is Camille Boito, brother of Arrigo Boito, the Italian poet and Verdi's librettist.



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IS GENIUS IMMORTAL?

The worship of immortality is the bane of music, says a clever contributor to the London *Musical Standard*. It is taken for granted that works of genius, as I have said, last for ever. They do not. But in literature they do; Shakespeare, for instance. Ah, madam, do you in your soul believe that? Can you pretend that the simple passions of Shakespeare are at all typical of to-day? We are much more complicated, and psychology must be complicated, too. You see in the old days they could end things by killing each other; only criminals do that now. "Hamlet," the most modern of Shakespeare's plays, with perhaps the exception of "Othello," loses its hold on the modern mind directly killing business is brought in. Now-a-days Desdemona would have turned round on her lord and asked him how he dared mistrust her on the bare evidence of a handkerchief, just as the lady does in "The Benefit of the Doubt." Or if she had been so much in love with him that she had lost all self respect and spirit, and so could not resent his suspicions, and could only think of the love she had lost, she might have killed herself—but that would be very unusual and abnormal. No; nothing is for ever. And least of all in music, an art that has only recently come to anything like its true perfection.

The old operas are quite dead things; they are only reproduced for the sake of the old people, who are more or less dead if they live in the past. Beethoven is the typical composer whom worshippers of the immortal put forward as an example of genius that last forever. And yet a great deal of Beethoven is dead as last year's leaves. His symphonies, for the most part, appeal to us now so far as feeling is concerned, but they are dressed-up old-fashioned harmonically, and passage after passage is hopelessly out of tune with modern ideas of music. Again, take his sonatas. We all pretend to love them, adore them, worship them, so beautiful, so grand, so noble, so full of the fire of genius. And yet, did we but confess it, much of Beethoven's sonatas simply bores us. They were more or less "pot-boilers," and they bear evidence in passage after passage of flagging inspiration. The inspired parts are fresh now, and move us, provided we can really allow for the difference of musicianship in Beethoven's time and now-a-days, but the uninspired parts, the echoes of the taste of his day, are as dead as door nails.

A non-musician friend of mine once told me that she could not stand the "widdly-widdly" Beethoven. And I cannot, either. But the critics make no distinction; it is all so noble and beautiful, and besides, it's—Beethoven. That is supposed to sum up everything that can be said on the subject: a love of the immortal, again. Why are we all such terrible humbugs, I wonder? Why don't we admit that we are really interested in what men of our own day, who understand our lives and modern ideas and strivings, have to say to us? Beethoven understood a good deal; he was in advance of his time, as all geniuses are (or rather they express the present which we ordinary people take some years to understa d—then it has become the past; but there is very great deal of his work there is the trail of the artificial eighteenth century, and so, even in feeling, much of his work is really quite dead to us.

TACT AND SUCCESS.

It is surprising how much tact counts for in the artistic world, says a writer in the *London Monitor*. And by tact is meant the thousand and one little amiabilities that are accepted in place of artistic merits. A famous artist may have been heard, he was how his places and people will go to hear him, and the greater the number of his faults or his vices, the greater will be his genius.

Many people of real talent there are who win failure simply because they are wanting in tact. These people forget that art, pure and simple, has but small attraction to the average public, who judge with their eyes and their memories as well as with their ears. We can recall singers who never appear on the concert stage without an expression of grievance on their faces; who accept the ovations of the conductor with a gloomy frown, and who regard the audience as composed of ignoramuses who are incapable of appreciating good art. These mistaken seekers for popular fame have no respect for the minor graces; they dress vulgarly, their manner is repelling, and they arouse opposition before they have sung their first note.

Talent counts for much, but with busy people it is apt to be overlooked if it is not adorned with little graces that have no relation to it, yet which lead the way to its recognition. The tactful artist first conquers her audience as a woman before she appeals to them as a singer, and, if she is successful in the former, she will rarely fail in the latter endeavor. The reason is that tastes overlap, and one of the most difficult tasks is to separate physical from intellectual beauty. The eye will frequently lead the ear astray in its judgments, and an astonishing amount of musical criticism has for its basis the pleasure given to the eye.

Artistic success means success in many unrecognized directions, and the difference between the popular appreciation of Paderewski and Pachmann shows his difference between unadorned art and art backed by tact. The Paderewskian manner and graces count as much as his skill, and that he is the most tasteful of men as well as the most skillful of artists is proved by his treatment of his hair. Other musicians have been gifted in this direction by nature, but it remained for Paderewski to so amalgamate his hair with his reputation as a pianist that we cannot think of the one without recalling the other. The time will come when every conservatoire in the country will have a professor of fine manners; while waiting, let artists study tact as well as music, and thus make for themselves a double road to the temple of fame.

MUSIC AS A BREAD WINNER FOR GIRLS.

In the musical profession woman stands on a par with man. She is never underpaid simply because she is a woman, says *Musical World*, for the fact of all her vocalists does not make her work less good than a man's. Can this be said of young women who earns a precarious living as book-keepers, stenographers or clerks? In the course of her musical career she does not need to part with any of her womanly attributes. Is it the case with women who are, or who essay to be jurists or physicians? The law-maid is not yet in a flourishing condition, and, prehaps, the violin or singing, will always be greater than that of her less fortunate sister in the factory or counting-house.

The theme does not permit me to expatiate on the refining influences of music, but I can not refrain from saying that a musical education is of a greater value than would be supposed by monetary talents. A worthy girl who has acquired moderate skill in music will elevate her entire environment. Her ennobling influence will be felt, whether she be in the cloudet or the metropolis. But, my admiration of the power for good that honest musicians can wield is causing me to digress.

The question is: Is it going to be repaid for the time and money spent in the study of music? The answer: In many opera and concert companies she can fill an honorable and lucrative post. In hundreds of families she can instruct others and so earn a good salary. From any church she may derive an income as organist, or singer, which she can add to that from her private pupils. In short, ambitious girls who have received a good musical education, together with a substantial general education, are in demand everywhere. Thus the young woman who has the ability will be the victor of her accomplishments, acquires a means of livelihood which she would find extremely useful should capricious fortune some day force her to earn her bread. It may not be out of place to say here that many parents employ a woman music teacher to instruct their daughters, for reasons which need not be given.

Not the least important among the pecuniary advantages that a girl may derive from a musical education are: first, that she will be placed in a better position to attract to marry advantageously; second that she will be able to give her children a sound preliminary musical education.

What woman can achieve as composer or conductor still remains *terra incognita*. In this free land, however, where, without overstepping the boundaries of decorum, woman is pitted daily against man in the battle of life, why should young girls may yet win many laurels as conductors. And is it illogical to infer that the sex which has produced a George Eliot and a Rosa Bonheur will, one day, give mankind a Wagner or Chopin?

In the United States the musical profession seems, at times, to be the exclusive domain of woman. In our puritanical country, a father fearing to thwart his son's chances of becoming a president or a millionaire seldom makes an artist of him. Therefore, notwithstanding the influx of Europeans, the demand for teachers of music is largely met by women. Colleges and schools frequently write to directors of conservatories for competent young women music teachers. The music committee of every church wants to find better singers and organists; and every operatic manager searches for good voices and good musicians. From these and other reasons that would tax the reader's patience, it may be inferred that parents of musically inclined girls can not invest money much more profitably than in the musical education of their daughters.

An inscription has been placed on the house at Wechmar, near Gotha, where Veit Bach, the ancestor of the great cantor of Leipsic, lived about 1600. He was a baker, and his son Hans followed the same trade, although he studied music at Gotha, and had a certain reputation as an artist. In seven generations Veit Bach had 100 descendants, most of whom are known in the history of music.

THE EXAGGERATIONS OF ART.

The manifestation of the temperaments of men such as Wagner and Beethoven have an enormous attraction because they point to the ideal man, something a little lower than the gods in force and power. The passions of these composers seem so gigantic and so out of the common, more what all men fell in the days when every barrier fell down before force of temperment. It is, in a sense, a return to savagery—but then I have my own ideas as to the merits of our present civilization, and I am not sure that the degenerate admirers of force are altogether without reason on their side, says a writer in *Musical Standard*.

I said the passions of such composers seems so gigantic, and the rest, advisedly; for I think it a great mistake to suppose that Beethoven and Wagner absolutely felt all the strength of their expressions. You have to remember that they were artists and that expression was as much an end to them as the feeling they expressed—nay, more. For instance, let us take the love duet from "Tristan" as an example. Here you have an expression of love-passion which far transcends what human beings usually feel and what Wagner himself was capable of feeling. It is exaggerated, idealized, if you will. The fact is Wagner here erects a monument of sound to Love, in honor of it. Beethoven, too, in his Eroica symphony pictures a soul-state that is inhuman in so far as it is an exaggeration of heroic feeling. Shakespeare has done the same thing as Wagner in "Romeo and Juliet," and that is why the love-drama is so unsatisfactory when it is treated in a modern self-contained spirit. It is exaggerated in expression throughout and should be acted with the requisite amount of exaggerated feeling.

Some people think art should only reflect real life; but they forget it then ceases to be art. In fact all art is exaggeration, a selection, an idealization of life. The sculptor of the finest genius gives us a form which is more beautiful and more perfect than the average human form: he erects his monument to the beauty of animal life, and so he is in general. Therefore we must not judge the love music in "Tristan" by the standards of our little selves but rather as an idealization of our force of passion. The great gift of genius is to be able to realize human feelings as they might be, to magnify them an to idealize them, and not to give us merely what he himself has felt. He gives you all he has felt, all he has seen of it, expressed in terms of art, and then you have such an apotheosis of passion as in "Tristan," which from its very strength and force rises above the merely sexual.

THE BEAUTY OF SIMPLE SONG.

I do not agree with those unmusical lovers of the simple song when they clamor for a simple accompaniment, says a contributor to the *Musical Standard*. There is no virtue in complication for complication's sake; but the emotional atmosphere of a poem should be realized in the accompaniment or at any rate very subtly suggested, and that cannot always be done by a simple accompaniment: it is a matter which entirely depends on the character of the poem set to music. That is too large a subject to enter upon just now; but I could say a lot about it, for it seems to me that some modern composers, mostly of a youthful order, write accompaniments wonderfully inappropriate to the character of the poems which they set to music.

I began by complaining that the public will never understand art. And now, after upholding, in my own way, the general love of simple singing and simple songs, I come back to that opinion in regard to singing. A simple song may require fine singing, and yet be extremely difficult. The public can have no inkling of that. Again, the whole structure of a song, the harmony in its accompaniment and the manner in which each part is developed, even with the accompaniment, may seem simple, but the musician knows better, and he, and he alone, perceives the art of the thing. That is the worst of my servant's trade and singing generally. The public looks at the sentiment of the thing; everything is subservient to that. The finest musical artistry goes for nothing; nor can she be in the slightest degree appreciate the musical art of the singer. To such as her every song must be on a level; only differing as the character of the melody and harmony differs. There is no good or bad; no fine workmanship; no paltry slovenliness; sentiment levels all. Sentiment makes all songs akin. Then, quite apart from the artistic song and artistic singing, there is a branch of vocal art which only appeals to the singer or to those who know the difficulty of the art. I mean the old-fashioned florid vocal music written to show off a singer's skill. In a lesser degree, Mozart's music may be placed in this category, and to sing Mozart well can only be done after much more study than most modern singers care to give to their art. It is absurd to say that there is no beauty in such singing, just because it is not simple. The fact is, this is decorative singing, and it is very pleasing to the ear that is musical enough to appreciate it.

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THOMAS M. HYLAND, . . EDITOR.

AUGUST, 1896.

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ST. LOUIS EXPOSITION SEASON, 1896.

The Exposition management has issued its preliminary announcement for the thirteenth consecutive Exposition, which is to be opened on September 9, continuing until October 24. Several novelties and changes are announced. For the third time in the Exposition's history, a complete change is made in the musical arrangements. Until the death of Col. P. S. Gilmore, in 1892, Gilmore's Band was the musical attraction every year. During the last three seasons, Sousa's Band played each day during the entire season. This year Gilmore's Band comes again. Under the leadership of Victor Herbert it will play at the opening concert, and during the first twenty-two days. The band has been very successful, especially during the past season, and on the occasion of its visit here some sixteen months ago, it made a very favorable impression. During the last eighteen days, Mr. F. N Innes will lead his famous New York band at the four daily concerts. This band, while new to St. Louis, has a national reputation. Several special attractions are also being arranged for. Lockhart's trained elephants, admitted to be the most wonderful in the world, will be seen during the early part of the season, giving two performances daily on the Music Hall stage. Mrs. S. T. Rorer, the well-known lecturer on cooking, will give demonstrations twice daily.

Mr. C. M. Kurtz, the art director, is now in Europe securing pictures for the art galleries. Reports received from him from time to time indicate success, and he promises a more varied and costly display than ever. The number of exhibits already arranged for is large, and many of them are novel in character. General Manager Frank Gaiennie reports that the demand for space is in excess of anything in preceding years, and he impresses upon intending exhibitors the importance of making early application if they have any choice or preference to express. Arrangements have already been made with the transportation companies for the usual low rates. A one and one-third fare rate will be made from any point during the forty days. Over a large area there will be one fare rate for two days in each week during the season, and during the whole of Fair week.

DEATH OF MRS. AUGUST WALDAUER.

The announcement of the death of Mrs. August Waldauer, wife of August Waldauer, the prominent musician, which occurred on the 21st ult., was a great shock to her host of friends. Mrs. Waldauer was 54 years of age and spent 52 years of her life in St. Louis. She was a constant worker in behalf of charity, devoting much of her time to the Memorial Home, Christian Woman's Home and Home of the Friendless, and possessed dramatic talent of a high order which was given freely to charitable entertainments.

Mrs. Waldauer was born in Berlin in April, 1822. At the age of 16 years she came with her parents to America, and in 1852 was married to Prof. Waldauer at New Orleans.

Her death was the result of a lingering illness which had its beginning five years ago in a fall which she received from the upper to the lower deck of an ocean steamer during a storm, when she was on the return trip from Europe with her husband. Her head was injured, and although she rallied at times, she never fully recovered from the shock.

The funeral services were held at the family residence, 903 LaSalle street. Several beautiful solos and quartettes were rendered, and Dr. Emil Praetorius spoke in a touching manner of the beautiful life of the deceased. The burial took place at Bellefontaine Cemetery.

The sympathy of a legion of friends is offered, in this his hour of bereavement, to Mr. Waldauer, who for half a century has held the respect and friendship, not only of his fellow-musicians, but of all citizens alike.

WHAT IS CLASSIC MUSIC?

Of all the music composed, says an exchange, perhaps one number in a hundred lives more than a generation. Of these long-lived compositions, only those that are considered best by all musicians are stamped with the word classic. Those which have only a local celebrity, or that have any defect or inficiety of form or harmony (and there are such which have a good deal of vitality) are not admitted to the distinction of being classic. A composition, to be classic, as that word is now understood by musicians, must first be a model of excellence in form and harmony; second, it must possess that mysterious vitality which makes it outlive its companions. And, third, it must be accepted by the common consensus of musical opinion as belonging to the first rank. Classic music is not a question of simplicity or difficulty. There are beautiful and living forms at every grade, from what are now regarded as the simple melodies of Mozart's, Haydn's, and even Beethoven's compositions, all the way to the highest works of these and other great masters. A short definition of classic music might be "that music which for more than a generation has been considered by all musicians as the best."

FOREST PARK UNIVERSITY.

This well-known institution will enter, Wednesday, September 9th, upon its 36th school year. No university in the West enjoys a more enviable reputation or has its various departments better equipped. The college professors are from the most prominent Eastern colleges, and include E. R. Kroeger as director of the college of music, Sig. Guido Parisi in violin, Paul Mori in organ, and Miss Eveline Watson in voice. The magnificent location of the college, surrounded as it is by one of the finest parks in America, the enjoyment of pure country air, its proximity to St. Louis, and the special advantages offered students in their respective pursuits, render Forest Park University one of pride to the West. Mrs. Anna Sneed Cairns, the President, is recognized as one of the most able and advanced educators in this country, and to her untiring zeal and watchful care many pupils are indebted for their substantial advancement.

MAJOR AND MINOR.

The Royal Opera at Berlin has purchased Kroll's Theatre in that city for $600,000. Performances by the singers of the Royal Opera are to be given there from May to September.

M. Massenet is finishing his opera, "Sapho," and has played it over to Mme. Calve, who has accepted the principal part. The libretto is based on Daudet's novel, and will have its first hearing at the Paris Opera Comique.

It is asserted by Sir John Lubbock that the house fly produces the sound of F, and that the vibration of its wings are 20,100 per minute, or 385 per second; that the bee makes the sound of A, 26,000, or over 430 per second.

F. E. Weatherly, the popular song-writer, usually does his composing at the seashore and at night. He is accustomed to lie upon the cliffs with a novel until the inspiration seizes him and then jot his impressions immediately.

Engelbert Humperdinck has just finished the music for the drama, "Die Koenigskinder," (The King's Children), by E. Rosmer, and performed selections from the orchestral score at the concert of the Bach Society, of Heidelberg, the first week of June.

The well-known composer and organist, Anton Bruckner, is dying at Vienna. The Emperor of Austria gave him, a year ago, a magnificent suite of rooms in the Imperial Belvedere Castle, in recognition of his great merits, upon the occasion of his seventieth birthday.

Wagner music is still making great strides. At Monte Carlo "Tristan and Isolde" was performed in French and received with great favor by a very large audience, and at the Drury Lane Theatre, in London, the first performance of Wagner's "Walkure" was a spontaneous success.

The centenary of Franz Schubert, probably the greatest composer of German song, will occur on January 31st of next year, and will be celebrated by the city of Vienna in a dignified way. An exposition of relics of Schubert and a grand popular concert festival will form part of the official program.

Meyer-Helmund has just achieved success as an opera composer, his one-act work, "Trichka," having made a most favorable impression on its recent production at the Municipal Theatre in Frankfort. The libretto revives the old legend of the celebrated dancer who was engaged by a no less celebrated brigand to give a gratuitous and compulsory performance in the middle of the forest. In "Trichka," Marie Tagliani is made the heroine of the story. Meyer-Helmund is well known in this country as the composer of "The Daily Question," "Of Thee I'm Thinking, Marguerita," etc.

OUR NEW PUBLICATIONS.

Kunkel Brothers have just published in sheet music form, Kohler's celebrated Op. 190. The very first studies for the piano, retail price $1.50. No other edition compares with this, as it contains full explanatory text, and pleasing accompaniments to be played by the teacher.

"Kroeger's Elementary Piano Course," a practical course of instruction, based on modern principles of technic and touch. A magnificent method, retail price $2.00.

"American Girls," piano solo, retail price 60 cts. and piano duet, retail price $1.00, by Charles Kunkel. This is one of the most dashing and effective marches ever written.

The above can be had of any music dealer or of the publishers, Kunkel Brothers, 612 Olive Street, St Louis, Mo.

Emma Nevada is filling a very successful engagement in Italy at the present time.

Mme. Lilli Lehmann will come to America next season for a series of concerts. She will be assisted by Herr Reinhold L. Harmann.

Siegfried Wagner is announced as one of the conductors of the Bayreuth festival, the others being Hans Richter and Felix Mottl.

Miss W. Trenchery, of Alton, is spending her vacation in Europe, and will travel through England, France and Germany. She will study awhile with Marchesi.

For singing the solos at the Czar's coronation at Moscow, Siegrid Arnoldson received $1,000 each performance, the largest sum ever paid to any prima donna for one performance.

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RELIEF FOR TOOTHACHE.

In the *International Dental Journal* Dr. E. C. Briggs, of Boston, says he is opposed to dentists going into the constitutional treatment of their patients, although drugs have to be used at times. In cases where a tooth has been filled and there is pain about the root, it is necessary to prescribe a pain reliever. In many cases of toothache where it is impossible to do anything surgically, much can be done for patients by giving some medicine. One of the remedies which has proven to be not only safe but of really great value, is Antikamnia. It is safe and very reliable in cases of the kind mentioned, especially as it has no depressing effect on the heart. The average dose for adults is a 5-grain Antikamnia tablet, and four of these tablets taken a half hour apart will relieve and stop pain about the facial nerves. The tablets should be crushed before taking, when prompt effect is desired, and patients should always be so instructed.

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cresc.
leggiero.


1.
2.

As played by the author:

or thus.




7
Ped.
p
f
1.
2.
sf




rapido.
cresc.
cresc.

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Secondo.



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CHARLES KUNKEL.




sf
f
sf
f
mf
sf
mf cresc.
1.
2.
sf
p
rit.



N.B. On pianos which do not have the high B flat strike A natural instead.


a tempo.
pp
f
rit.
p



N.B. On pianos which do not have the high B flat strike A natural instead.


a tempo.
pp
f
p
f
p
cresc.
f
p
f
p cresc.


pp
f
p
f
p
f
p
f
p
f
p cresc.


cresc.
f
cresc.
f
zf
mf
f
mf
cresc.
accel.
f
fff
fff


p
f
p
f
f
f
mf
Ped.
f
Ped.
accel.
f cresc.
ff
ff
Ped.

SWEETHEART BE MINE.

Words by
FRANK DEMPSTER SHERMAN.

Music by
LENA M. BINGHAM.



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leggiero.
Dew - y and fresh in the slen - - der vine, Through the green cur - tains the
animato.
blos - - soms shine. Sum - mer is here and the wind sings, sings
animato.
cresc.
accel.
clear, sings clear, sings clear. Sweet - - - - - heart,...
accel.
f
animato.
..... sweet - - - heart,..... sweet heart, sweet.
animato.


portamente.
rit.
heart be mine.
a tempo.
f
p
f
parlando.
Here not a doubt shall mar Hopes that are set..... to tune!
p


Here is the sil - - ver star In the skies..... of June.
leggiero.
Deep in the dusk where the branch-es twine, Lis-ten the lilt of a lyr - - ic line
animato.
accel.
Summer is here, and the bird sings, sings clear, sings clear, sings clear.
animato.
accel.
cresc.


or thus.
Sweet - - - - heart,
sweet - - - - heart,
Sweet
If prefered, the version above may be sung instead of the trills.
sweet - heart,
sweet - heart,
Sweet
heart be mine
Sweet - - - heart,
sweet - - - heart,
sweet - - - heart
animato.
portamento.
rit.
sweet - - - heart, sweetheart be mine,
sweetheart be mine.
animato.
rit.

WEDDING MARCH.

Mendelssohn.

Allegro vivace. ♩= 100.

Transcribed by JEAN PAUL.

Trumpets.

(The left hand on top.)

1. (First time.)

2. (Second time.)

r.h.

cresc.

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p
Ped.
tf
I.
2.
ff
Cantabile.


left hand.
l. h.
molto
cresc.


ff
tf
f
rh.
cresc.
ff
tf
ff
marcato.


ff
ff
ff
ff
ff
ff

UNDER THE LINDEN.



CHILDHOOD FANCIES.



LISTEN, DEAR!

SERENADE.



EVENING CALM.

REVERIE.



N. B. The P, signifies Ped.

FALLING LEAVES.



HOW THE "WAGNER EPIDEMIC" WAS LOOKED UPON 20 YEARS AGO.

Those who have followed the history of music during the last ten years, says the *American Art Journal*, must have remarked that a certain number of professional and amateur musicians have crept up who affect to treat with contempt every production of simplicity, and admire only what is confused, labored, pretentious, and discordant; they are fond of making a sort of martyr out of their idols, particularly Wagner, and will compare him to Beethoven, who, also, during his lifetime was misunderstood. Whether the comparison would have pleased Beethoven, I leave to the judgment of all healthy musicians. It is an unfortunate fact for most persons engaged in the career of art, literature and science, that they cannot be judged according to their value during their lifetime.

Wagner's enemies place him too low in music, while his friends, especially the fanatical portion, consider him the only real composer for the stage. Both parties are carried too far by their feelings. No man has ever represented in *himself alone* all that is bad, nor all that is good. Art is *boundless*, and, therefore, its perfections and failings are distributed over the whole range of those who profess it, and cannot be united in one man.

Beethoven's grandeur does not destroy the place of Haydn, nor can Handel's simplicity be eclipsed by subsequent composers who have a more complex manner of expressing their ideas. The acquisition of one power will generally overbalance the other. Opera composers who make principal use of orchestration will neglect the vocal part while those who, with rather more logic, consider in opera the human voice supreme, will have too little regard for instrumental coloring. Perhaps, of all lyric writers, Mozart succeeded best in hitting the happy medium; and I question very much whether any of Wagner's operas will hold the stage for nearly a hundred years, as in the case of *Don Giovanni*. The term Music of the Future, which Wagner gives to his later productions, is utterly ridiculous. What does he know about the future in music or anything else? Moreover, that name may not be acceptable to the future generation—to *our* children, whose ears perhaps relish to be fed solely with spasmodic vocal phrases, composed or diminished and augmented fifths, small and great, sevenths, etc. Enough already has been done in the present century to lead the public ear from the last of old music. It may be original to have interminable successions of discords which don't resolve, but it is a matter of taste whether such doings are an improvement on the pleasurable sensations of man. Vinegar, mustard, and cayenne-pepper are necessary condiments in the culinary art, but I question whether even the Wagnerites would care to make their dinner of these articles only. When sound taste begins to fail, eccentricity will take its place. Let the young student beware of its malignant influence.

As for the Bayreuth experiment, the result is clear enough. Most of the accounts received speak of the splendid orchestral effects, but don't give much news regarding the vocal portion of the Nibelungen pantomime. This reminds one of certain portraits where much talent is displayed in the trimming of the dress, but where the *face* is neither true to nature or well painted.

After all, the orchestral effects are not such great novelties. They may be so for those who have never heard any of the late Berlioz's colossal instrumental conceptions; but in my humble opinion, Berlioz's *Romeo and Juliet*, *Requiem*, *Faust* and *Harold*, contain novelties in orchestration never approached by Wagner nor anybody else. Berlioz can also be simple in the midst of his instrumental luxuries. Do we ever get simplicity of purpose in Wagner's instrumentation? On the contrary, rest is a scarcity, and this perpetual motion causes a kind of giddiness on the nervous system, followed by an intense longing to hear a common chord sustained for a few bars in the despised old-fashioned way. But, supposing even the composer has accomplished now with labor new effects in his instrumentation, he will find it another matter to make similar experiment with the *voice*.

Should the singer have mastered to intone all diminished and augmented intervals, the fact nevertheless remains, that an overdose of such unnatural combinations is totally ineffective. Eccentric skips, tolerable on an instrument, become thoroughly ugly when sung; neither is it pleasant for the singer nor the auditor to pitch suddenly upon a high note. If we take Wagner's productions one by one, we will find that the more he advances towards his ideal drama the less vocal he gets. In the *Flying Dutchman* we have generally speaking, few troublesome passages. *Tannhauser* and *Lohengrin* can be managed by many singers. The *Meistersinger* and *Tristan un Isolde* contain already terrible and unthankful work for the vocalist; and, when we arrive at *Siegfried* and *Gotterdammerung*, the voice part becomes oppressive in the extreme; one would as soon wish for the whole absence of the same. The orchestra and singer seem to be continually in each other's way, and much weariness at last takes hold of those listeners who are accustomed to *music* and not to shrieking, grunting, and whining, which, according to the composer, to whom modesty is totally unknown, is to be the only music in the future. "Das Kunstwerk der Zukunft; literally: the Art-work of the Future! I wish that some Wagnerite would translate for the benefit of the general reader Wagner's literary works; he deserves it, because his sense displayed therein is impossible to be surpassed. Let me cite only a few words. Wagner will have it that Beethoven wrote the Choral Symphony, which the author of the future calls his most finished picture, because the last moment of purely abstract music had arrived, and that Beethoven fulfilled only then his real mission of an artist when he allied poetry to music (in another place, Wagner, with a remarkable contradiction, calls oratorio, mockingly, an opera embryo)—a curious blunder! considering that a sketch for a Tenth Symphony was found among Beethoven's papers. Look how cunningly the Futurist makes Beethoven predict the Wagner Theory! "I suppose the unguilty clarinet and string quartette go for nothing.) The Nibelungenman sneers at Mendelssohn, whom he treats with utter contempt; he sneers at every other modern composer; he sneers at painting, sculpture, and after one has perused an immense quantity of insane matter, one is ordered to believe that all the materials for the whole artwork are to serve only for his own egotistical purpose! Has vanity ever gone further? To think that we have all this fuss because Herr Wagner will not, or can not write a simple melody! That he is an old fable about a dog who lost his tail by some accident, the animal found himself in an awkward position and feared that the circumstance would lead him into ridicule; he tried to persuade the other dogs to get rid of their tails, saying they would look ever so much better without it. Are we to get rid of the melody we love because Wagner has no melody?

THE MUSIC AT ST. PETERS.

Opposite the Chapel of the Sacrament is the Chapel of the Choir, writes Marion Crawford in the *Century*. Mass there is a Cathedral, and is managed by a chapter of canons, each of whom has his seat in the choir, and his vote in the disposal of the capital which the chapter has considerable. The chapter maintains the choir of St. Peter's, a body of musicians quite independent of the so-called "Pope's choir," which is properly termed the "choir of the Sistine Chapel," and which is paid by the Pope.

No musical instruments are ever used in the Sistine. In the choir, on the contrary, there are two large organs. The one on the west side is employed on all ordinary occasions; it is over three years old, and is tuned about two whole tones below the modern pitch. It is so worn out that an organ builder is in attendance during every service to make repairs at a moment's notice. The bellows leak, the stops stick, some notes have a chronic tendency to "cyphre," and the pedal "trackers" unhook themselves unexpectedly. But the canons would certainly not think of building a new organ.

Should they ever do so, and tune the instrument to the modern pitch, the concentration of the singers would be great; for the music is all written for the existing organ, and could not be performed two notes higher, not to mention the confusion that would arise when all the music was out of sight. This is a fact not generally known, but worthy of notice. The music sung in St. Peter's, and, indeed, in the Roman churches in general, is meagre and primitised. The music itself is entirely in manuscript, and is the property of the choir-master, or, as is the case in St. Peter's, of the chapter, and there is no copyright in it beyond this fact of actual possession, protected by the simple plan of never allowing any musician to have his part in his hands except while he is actually performing it.

In the course of a year the same piece may be sung several times, and the old choristers may become acquainted with a good deal of the music in that way, but never otherwise. Mozart is reported to have learned Allegri's Miserere by ear, and to have written it down from memory. The other famous Miserere which is now published, were pirated in a similar way. The choir-master of that day was very unpopular. Some of the leading singers who had sung the Misereres during many years in succession, and had thus learned their several parts, met and put together what they knew into a whole, which was at once published, to the no small annoyance and discomfiture of the choir-master. But such good music is quite beyond the reach of the public—Palestrina's best motets, airs by Alexandro Stradella, the famous hymn of Raimond—in short, a great musical library, an *archivio*, as the Romans call such a collection, all of which is practically probably lost to the world.

It is wonderful that under such circumstances the choir of St. Peter's should obtain even such creditable results. At a moment's notice an organist and about a hundred singers are called upon to execute a florid piece of music of which many of them have never seen or heard; the accompaniment is played at sight from a merely figured bass, on a tumble-down instrument two hundred years old, and the singers, both the soloists and the chorus, sing from thumbed bits of manuscript parts written in old-fashioned characters on paper often green with age. No one has ever denied the extraordinary musical facility of Italians, but, if the general musical world knew how Italian church music is performed, it would be very much astonished.

It is no wonder that such music is sometimes bad. But sometimes it is very good; for there are very gifted voices among the singers, and the Maestro Renzi, the chief organist, is a man of real talent as well as amazing facility. His modernizing influence is counterbalanced by that of the old choir-master, Maestro Meluzzi a first rate musician, who would not for his life change a hair of the old-fashioned traditions. Yet there are moments, on certain days, when the effect of the great old organ, with the rich voices blending in some good harmony is very solemn and stirring. The outward persuasive force of religion lies largely in the music, and the religions that have no songs make few proselytes.

VERDI'S FIRST MUSIC,

The first musical signs made by Verdi were ominous. They were in connection with the street-organs. Think of London and Verdi! Also, of the late Mr. Babbage, and Mr. Bass's London Street-Music Bill. An itinerant organ-grinder used to come betimes to the Roncole inn, when little Verdi would run to stand and *gaze* in wonderment at the musician and his music, nor would he leave the attraction until fetched away. One especial favorite with the child was Bagassei, a decrepit violinist, who predicted to the innkeeper that his son would be a great musician some day. Verdi helped this poor fellow in after years, when the prophecy had been amply fulfilled.

When Verdi was about seven years old, his father added a spinnet or pianoforte to his worldly possessions. The child had already shown some taste for music; but, besides the street-music episode, the priest at Roncole had kicked him down the altar steps for paying more attention to the music from the organ than to his duties as acolyte, or server at mass,—a post which his naturally quiet manner had obtained for him. No sooner was the piano in the house than young Verdi went at it with a will, until one day, because he could not find some favorite chord upon the keyboard, he was discovered in great anger belaboring the instrument with a hammer!—*Blackwood's Magazine*.

Mendelssohn, with all the fertility of his muse, has left us but one concerto for violin, but that one is a masterpiece whose popularity with artists and audiences alike has nobly withstood the test of time.

It was begun in 1838, but not until he had did the master put the finishing touches to his work.

A year later—seven years after its inception—Ferdinand David brought out the composition at a Gewandhaus concert in Leipsic.

Never was there a composer more conscientiously fastidious than Mendelssohn, never an artist-soul more racked with morbid thoughts of his work's unworthiness. Apropos of this trait in Mendelssohn, Ferdinand Hiller gives us a characteristic anecdote:

"One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened.

"'What's the matter with you?' I called out. 'There I have been sitting for the last four hours,' he said, 'trying to alter a few bars in a song and can't do it.'

"He had made twenty different versions, the greater number of which would have satisfied most people."

We do not need to hesitate when asked to-day to name musicians whose incomes are almost princely, says *Presto*, and even our American composers are reaping good rewards, while in the rank and file of the ordinary music teachers the earned members are well paid and prosperous. The day when the American musician felt the need of sympathy or milk-sop encouragement is gone. They now present a sturdy front and are no longer afraid of their independence and power as a bank president, even though their notes are of a different kind.

From all accounts the Bayreuth performances are but mediocre expositions of the Wagner music dramas. The orchestra, under Hans Richter, is superb. Lilli Lehmann seems to be the one artist giving absolute satisfaction. With a few exceptions the other singers are persons whose present standing in musical art is indefinite. The mise-en-scene is said to be lacking its former completeness. It is evident that the character of Bayreuth festivals has entirely changed. Their purpose was once artistic—it is now purely commercial.

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DR. ADAM FLICKINGER, DENTIST, Removed his office from 707 Pine Street to 1113 Pine Street.

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Miss Mae Estelle Acton, the well-known Chicago singer, is in the city, studying under Professor Nelson.

Mrs. Nellie Hale Davis, soprano of Grand Ave. Presbyterian Church, was sued by Prof. Nelson for forty dollars on account of lessons. The case was decided in favor of Prof. Nelson.

Miss Kate Wright and pupils gave a piano recital at the Lecture room of Second Baptist Church on the 25th ult. A well-selected programme was admirably rendered and reflected special credit upon Miss Wright.

In this number of the REVIEW appears a song for soprano by the young and talented composer Lena M. Bingham. It is a song suitable for parlor or concert, and needs only a trial to convince the artist of its intrinsic merit.

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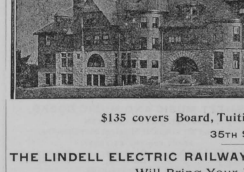
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